Proof Under Revision.

PUBLIC ART GALLERIES,

BRIGHTON.

Exhibition

of the Works of

Modern French Artists,

June - August,

1910.

CATALOGUE.

With the compliments of the
Fine Arts Sub-Committee.

Fine Arts Sub-Committee.

Chairman: W. CLARKSON WALLIS, J.P.

HIS WORSHIP THE MAYOR (Councillor E. Geere).
Alderman GERVIS, M.A., M.B., J.P.
" TESTER.
" WILSON.
Councillor MELLOR, J.P.
" WHITTOME.
C. H. H. BURLEIGH, B.A.
W. B. CHAMBERLIN.
F. DAVEY.
Colonel R. C. GOFF, R.P.E.
A. F. GRAVES.
Mrs. A. O. JENNINGS.
Miss S. LAWRENCE.
ALEX. J. MAVROGORDATO.
W. J. STEPHENS, L.R.C.P., Ed.

ROBERT E. DELL,
Paris Representative
of the Director.

HENRY D. ROBERTS,
Director.

From the Library of
Frank Simpson

PUBLIC ART GALLERIES, BRIGHTON.

CATALOGUE of an Exhibition of the Work of Modern French Artists.

(Under the Patronage of
M. Dujardin-Beaumetz, French Minister for Fine Arts

June 10th to August, 31st, 1910.

NOTICE.

THE Exhibition, of which the following is a catalogue, is the commencement of what is hoped will be a succession of exhibitions to be held in these Galleries, dealing with the work of modern foreign artists.

In the selection and classification of the works I have had the very valuable assistance, as my representative in Paris, of Mr. Robert E. Dell, to whose kind and generous help I am glad to have the opportunity of publicly testifying.

Considerable interest has been aroused in France in connection with the Exhibition. M. Falliéres, the President of the Republic, has sent a letter conveying his best wishes, and M. Dujardin-Beaumetz, Under-Secretary of State for Fine Arts, has accorded it his distinguished patronage.

With very few exceptions the whole of the pictures are the work of living artists, whose response to the invitation of the Committee has been very gratifying, although there are several gaps which it has been impossible to fill.

The Committee are under a deep obligation to the many persons who have so kindly lent pictures from their collections to the Exhibition. Due acknowledgment is given in the body of the catalogue, and a complete list of lenders, to whom the Committee desire to accord their grateful thanks, is printed at the end. Where no name is given the lender is the artist.

In order to assist those visitors who desire to know more of the work of modern French artists, an introduction, by Mr. Robert E. Dell, dealing more particularly with those various contemporary schools, which are the result of the Impressionist movement, is printed in this catalogue, together with a list of books, etc., which the Library contains on the subject of French Art.

A considerable number of the pictures are for sale. Every care has been taken to ensure accuracy in the announcement of the prices, but the Committee will not be responsible for any errors which may occur in the catalogue.

A deposit of 10 per cent. must be made by the purchaser at the time of purchase. No exhibit can be removed until the Exhibition is finally closed and the balance paid.

The copyright of all works exhibited is reserved, unless special arrangements to the contrary are made at the time of purchase.

The Exhibition was inaugurated on Friday, 10th June, 1910, at a Conversazione given by the Mayor and Mayoress (Councillor and Mrs. Edward Geere), at which the Comte de Lastours represented His Excellency the French Ambassador.

The Private View will be on Saturday, 11th June. Admission 2/6. A charge of 1/- will also be made for admission from June 13th to 18th, the proceeds being given to the French Convalescent Home at Brighton.

The Exhibition will be open free from June 19th to August 31st. Hours of opening :—

Weekdays	...	...	10 a.m. to 8 p.m.
Sundays	...	...	2.30 to 5 p.m.

All communications with reference to the Exhibition should be made to the undersigned, at the Galleries.

HENRY D. ROBERTS,

June 10th, 1910. *Director.*

INTRODUCTION.

THE aim of the present Exhibition is to give, by chosen examples of the various existing schools, some general idea of contemporary French painting in its different forms of expression. This has not, so far as I know, yet been attempted in England, and Brighton is to be congratulated on the possession of a Director of its Public Art Gallery sufficiently enterprising to conceive so ambitious a scheme. There have been many exhibitions of French art in England, some restricted to a particular school, others of a more general character, but I do not remember any which was really comprehensive of all the contemporary schools of French painting. Even that held in 1908 at the Franco-British Exhibition was very far from being really representative of French art either in the 19th or the 20th century. The retrospective exhibition of pictures on that occasion was sadly inadequate and contemporary French painting was represented almost entirely by exhibitors at the two official Salons, to the exclusion of the younger schools.

Here a retrospective exhibition has not been attempted ; there was not the space for an adequate representation of the past—even the immediate past—as well as the present. Only a few examples of deceased artists have been included, and these are mostly artists who have died quite recently. Even in the representation of the present there are gaps that one would have liked to see filled, and certain artists are less adequately represented than they ought to be ; nobody is more conscious of that fact than myself, and since, being in Paris, I was necessarily directly responsible for the final choice of the majority of the pictures, it is to my charge that any shortcomings must be laid. Certain extenuating circumstances may be pleaded. We have had to face the competition of other important exhibitions outside France, notably of the International Exhibition at Brussels and of the exhibition of French art now being held at Buenos Ayres. Moreover at this season both the Salons are open and numerous other exhibitions are being held in Paris, so that many of the painters who were invited to exhibit had empty studios. We had hoped to fill many of the gaps by the aid of dealers and private collectors and, as regards the former, our hope was to a great extent fulfilled. The catalogue shows how much we owe to their kindness, and it is a considerable sacrifice on their part to lend pictures in the height of the Paris season, when they want all the pictures they can get.

I regret to be obliged to say that the response of the private collectors, on the other hand, has been disappointing. Most of the requests were met with a categorical refusal, even in cases where a collector was asked to lend one out of numerous examples of a particular artist in his possession. We have, therefore, all the more reason to be grateful to the few private collectors who have shown a more generous spirit, to M. Aubrey, M. Christian Cherfils. Madamoiselle Diéterle, M. Théodore Duret, Herr Walther Epstein, Madame de la Faille de Leverghem, M. Paul-Gallimard, M. Alphonse Kann, Dr. Keller, Madame Menard-Dorian, Comte Robert de Montesquiou, M. Swann, etc.

One can, however, say with some confidence that, on the whole, the various contemporary schools which have issued from the Impressionist movement are fairly adequately represented ; this is all the more satisfactory since these schools are the least known in England. The original Impressionists—Manet, Monet, Pissarro, Sisley, Renoir, Guillaumin, etc—are now well-known to a large number of Englishmen, but their successors and artistic descendants hardly at all. Yet nobody can say that he knows contemporary French painting unless he knows the works of the Neo-impressionists, and an exhibition of French art which did not give a large place to those works would not be at all representative. They have a place of honour at the International Exhibition at Brussels and will have one next year at the International Exhibition at Rome; it is time that the English public ceased to ignore the existence of a school of painting which is already represented in the public galleries of Germany.

Many visitors to the present exhibition, brought face to face for the first time with pictures so different from those that they have been accustomed to see on the walls ot Burlington House, will be tempted to laugh at them as mere eccentricities or denounce them as outrages. They would do well to suspend judgment. They are not asked to pretend to like what they do not ; but they are asked not to jump to the conclusion that the unaccustomed is necessarily ridiculous. Every successive new movement in art has been found ridiculous at first ; every pioneer has been told that he outraged all the accepted canons of art, as he probably did. In the end the accepted canons of art have had to go to the wall and the heresy of the past, as always, has become the orthodoxy of the present. Nowadays the Neo-impressionists are told to look at Constable or Turner, at Corot or Millet or Rousseau or Daubigny ; even Manet and the early Impressionists are admitted into the fold of respectability and their works competed for by American millionaires, but those who have carried their theories further are still anathema to many. Yet our fathers and grandfathers laughed at Constable and Turner and the school of 1830 and the early Impressionists as much as some of us laugh at the Neo-impressionists. Corot and Rousseau were regarded by the orthodox in art of their time as dangerous innovators ; even Ruskin, who was the first fully to appreciate Turner, in his turn denounced Whistler. Daumier was looked upon as a trifler by the artistic pontiffs of his day and, when Couture, Manet's master, wished to warn his pupil of the consequences of his aberrations, he told him that he would never be anything more than the Daumier of his time. There can hardly be a painter nowadays who would not be flattered by the suggestion that he might become the Daumier of his time ; few would take it as a compliment if they were told they might hope to emulate Couture.

As for the early Impressionists, the bitterness with which they were attacked has not been exceeded even in theological controversy. Manet and his friends could not sell for a hundred francs a-piece pictures which now fetch hundreds and even thousands of pounds Those who had no private fortune suffered want and privation rather than surrender their ideals ; Sisley died in poverty so late as 1899, and would have starved at one time, but for the help of friends, notably of M. Durand-Ruel, one of the first to appreciate the possibilities of Impressionism. Cézanne has only begun, since his death in 1906, to be appreciated by more than a tiny minority. Not only the Impressionists, but all artists who did not accept the academic dogmas were excommunicated by officialism. The famous "Salon des refusés," or exhibition of painters rejected by the Salon, in 1863 included works by Bracquemont, Cals, Cazin, Chintreuil, Fantin-Latour, Harpignies, Jongkind, Jean-Paul Laurens, Alphonse Legros, Manet, Pissarro, Auguste Vollon and Whistler ; one of these works was the celebrated *Dejeuner sur l'herbe* of Manet, now in the Moreau-Nélaton collect on in the Louvre. Three years later Emile Zola, one of the very first to recognise the genius of Manet, had to leave the staff of the daily paper, *L'Evenement*, on account of his articles eulogising the work of the painter ; for some time afterwards no paper would print his art criticisms. Zola lived to see Manet's *Olympia* placed in the Luxembourg by public subscription, and his prophecy of 7th May, 1866, that Manet would one day be represented in the Louvre is now fulfilled, like another celebrated prophecy of his ; for the gift of prophecy is the insight of genius. Manet is in the Louvre and Zola lies in the Panthéon ; so true it is that we build the sepulchres of the prophets whom our fathers stoned.

In the modest conviction that we are not wiser than our fathers, we may profitably learn from the history of the past the unwisdom of hasty condemnation of what is new or unusual. It does not, of course, follow that every new movement or departure from accepted canons, in art or anything else, is necessarily valuable or durable. But it is well to suspend judgment until study and reflection have provided us with materials for forming a sound judgment; and it is not well to ridicule what is not immediately comprehensible. Nor should we assume that the artist is not serious, that he is trying to be original at all costs, and only succeeding in being eccentric. That is what Ruskin said, in effect, about Whistler, but he was quite mistaken. Whistler was not, as some of his injudicious admirers have tried to convince us, among the greatest masters, but he was much more than a man who threw a paint-pot in the face of the public. There are, of course, artists whose only aim is to be considered original, who delight to "épater le bourgeois," as the French say; naturally so, since notoriety is easier to win than fame. But such are certainly rarer exceptions among Neo-impressionists than are the bidders for a cheap popularity among the more academic.

A great mistake is often made about the artistic movements of the 19th century and in particular the Impressionist movement. It is supposed that, because they were a reaction against the artistic canons of their time, they were a-breaking away from all tradition, that their leaders were mere anarchists who despised the past and wished to make a clean cut with it. Nothing could be more untrue or, indeed, more impossible. Even had they wished to do so, the leaders of these movements could not have ignored the past; no entirely new start has ever yet been made in the world or ever will be, every new movement owes something to what has gone before.

It must be remembered that what was counted as the true tradition when Corot and Courbet first began to paint directly from nature was not only stereotyped and degenerate; it was also by no means very ancient and was not a natural expression of the French spirit. The natural evolution of French artistic tradition had been checked by the Italianising influence of the official artistic organisation and, in particular, of the French school at Rome. Poussin and Claude are classical painters, but their classicism differs widely from the classicism of the early 19th century. With the great painters of the 18th century the French spirit burst out into complete freedom. Watteau, the greatest of them all and one of the greatest artists of all time, was never a pupil of the school of Rome; his masters were Rubens and Titian, but his art was the expression of his own individual genius. Fragonard was a pupil of the school of Rome but soon deserted classicism with admirable results; who would choose his "Coresus and Callirhoë" in the Louvre in preference to the "Foire de Saint-Cloud"? With the Directorate came a reaction to a pseudo-classicism, which became the stereotyped tradition of official art. Watteau was despised as a painter of *genre*. Fragonard died poor and forgotten; pomposity reigned supreme. Painters were called upon to confine themselves to the grand manner and to noble subjects, and a noble subject usually meant something in Roman togas. The painting of landscape or of everyday life was looked upon as an inferior art. The classical school possessed at least two great artists. David and his greater pupil, Ingres, but it is by their portraits rather than their tiresome historical compositions that they will live. Ingres, moreover, traces his artistic descent to Poussin and in his turn was the artistic ancestor of Degas, who has never ranked himself among the Impressionists, although he has much in common with them. One has only to compare such a picture as "La Source," in the Louvre, which Ingres painted in 1856, with a nude by Degas to see the affinity.

The first reaction against the classical school was that of the Romanticists, of whom Delacroix and Gèricault were the chief, but the romantic movement soon degenerated. Out of it came the "Troubadour" and "Mediaeval" schools, who, leaving Greek and Roman antiquity, devoted themselves to subjects supposed to illustrate the Middle Ages, a period which they extended considerably; their pictures reach the lowest depths of banality and unfortunately their following is not yet extinct. Delacroix has had great influence on French art in the nineteenth century; his technique in some respects anticipated that of the Impressionists. Corot and Courbet have had even greater influence, especially Courbet. They were the first French painters to paint directly from nature, and it is certain that Corot, at any rate, was to a great extent influenced by Constable and Bonington, who were at first

better appreciated in France than in England. From Corot and Courbet sprang the now famous school of 1830 or "Barbizon School," to which the early Impressionist landscape painters owed much. But the peculiar technique of the Impressionists differs entirely from that of the school of 1830 and its originator was Edouard Manet. He was the real founder of Impressionism. Turner, who is often called an Impressionist, and who was one in a sense, seems to have had little if any influence on the early French Impressionists and is not an Impressionist in the technical sense of the term. The French painters who have been influenced by him, of whom Félix Ziem is one of the best-known, do not belong to the Impressionist school.

The name "Impressionist," by the way, was first given to Manet and his friends by an opponent in 1874. In that year an exhibition of thirty painters was held in the Boulevard des Capucines; it included a picture by Claude Monet with the title: *Impression; soleil levant*, and the writer of a bitter attack on the exhibition in *La Charivari* headed his article: *Exposition des Impressionistes*. The name stuck and was eventually adopted by the group, who used it officially for the first time on the occasion of the exhibition held in M. Durand-Ruel's gallery in the rue Le Peletier in 1877. ("Manet and the French Impressionists," by Théodore Duret. London: Grant Richards. Pages 113 116.)*

The origin of Impressionism, like that of the Barbizon school, was merely a revolt against pseudo-classical convention and a desire to paint things as they are. Manet, who was essentially a figure-painter, revolted from the painting of pompous historical subjects and of the nude from professional models, supposed to come up to a conventional standard of beauty. He determined to begin painting ordinary men and women. M. Duret, in the admirable book which I have already cited and from which I take these facts, tells us that Manet was specially influenced by the Venetians of the Renaissance and by the great Spanish masters, Velasquez, Goya and Greco. The Spanish influence is, indeed, very marked in his earlier pictures, but he gradually evolved a method of his own, profoundly personal, in which any influences that remain are only superficial.

The Impressionist landscape painters were first attracted to the direct study of nature by Corot or Courbet, but the principles of their technique, as has already been said, owe their origin to Manet. Not that Manet or any other Impressionist first elaborated a theory and then sat down to apply it. Action always precedes theory, and so it was with the Impressionists; they arrived at a peculiar method by an almost unconscious evolution, after endless experiments. A complete technical account of their method cannot be attempted here; it is enough to say that its chief points are the discarding of the convention of a fixed opposition of light and shade ("Chiaroscuro") in favour of an opposition of different tones; the practice of painting in bright sunlight with brilliant tones and of representing shadows not as the absence of light (which they are not) but as less intense light; the use only of the seven colours of the spectrum juxtaposed in touches (division of tones) leaving them to harmonise at a certain distance in the eye of the beholder. The Impressionist was concerned with effects of light and atmosphere. Recognising that light creates colour, he refused to give natural objects the fixed colours which had hitherto been supposed to belong to them and painted them as he saw them, now of one colour, now of another.

The Impressionist pictures were startling, because they seemed unnatural to those who had not closely observed nature and were accustomed to the conventions of the landscapes which they knew. The revolution in technique was accompanied by a revolution in the choice of subjects; the Impressionists discarded the conventional idea of beauty as something fixed and absolute, they knew no distinction between noble and ignoble subjects, nothing for them was common or unclean. Here, surely, the great masters of the past are with them. "Art," as Whistler said, "is occupied in seeking and finding the beautiful in all conditions and in all times." The Impressionist landscape painters so dealt with nature; they did not concern themselves with formal composition nor did they seek

* Those who wish for further information on the Impressionist movement should read this, the standard work on the subject, the English edition of which has just been published; it is excellently translated by Mr Crawford Flitch. A copy is in the Reference Library. The original French edition is now out of print and is very difficult to obtain.

for specially picturesque subjects. "The open-air Impressionist," to quote M. Duret again. "was concerned only with some momentary effect of atmosphere, of light or of foliage, which had struck him; that effect gave him subject; he was no longer preoccupied with the scene in which he had surprised it."

Innovators as they seemed to be and in fact were, the Impressionists had more in common with genuine French artistic tradition than the pseudo-classicists. They could trace their artistic lineage even to Claude and Poussin and to earlier French painters. The great artists of the 18th century—Watteau, Chardin, Fragonard—were truly their precursers. The account given by Bachaumont in 1776 of Chardin's method of painting * shows that it closely resembled that of Cézanne. Watteau's famous *Embarquement pour Cythere* is, as M. Camille Mauclair has pointed out, an Impressionist canvas, both in its lighting and and in its adoption of the division of tones. There is at least one picture by Fragonard, the beautiful *Liseuse* in Dr. Tuffier's collection, which is fundamentally Impressionist; it might be a Renoir.

Need it be said that the last word in art was not spoken by the Impressionists? Impressionism is not infallible; to elevate it into a dogma, to hold it up as the one and only correct method of painting would to be to fall into the error of those who condemned it. One has only to look in the present exhibition at the work of the various schools which have issued from Impressionism to see that already new methods are being evolved. Even the Neo-impressionists have departed from their method to some extent; for instance they show a tendency to ignore composition less than their predecessors, and they do not adhere strictly to the division of tones. With some of them there is a tendency towards a return to classicism, not the classicism of David and his school, but in the sense of the research of style or synthetic order. As M. Maurice Denis has remarked, "Impressionism was synthetic in its tendencies, since its aim was to translate a sensation, to realize a mood; but its methods were analytic, since co'our for it resulted from an infinity of contrasts." † This, in M. Denis' opinion, was the error of Impressionism. The reaction to classicism in the sense mentioned was initiated by Cézanne, "the Poussin of Impressionism," as M. Denis calls him. The two articles by M. Denis published in the *Burlington Magazine* of January and February last should be read in order to appreciate the influence of Cézanne on contemporary French painting. It is from Cézanne too that the Symbolist school derives, the school to which M. Denis himself belongs, although his work shows also the influence of Puvis de Chavannes, while remaining intensely personal. M. Odilon Redon was another of the pioneers of the school, of which Gauguin nnd M. Henri-Matisse are prominent examples.

Although Symbolism is a development of Impressionism, it is also a reaction against it. It recognises that nature cannot be reproduced but can only be represented; it is an attempt, in the words of Mr. Roger Fry, at "that direct expression in painting of imagined states of consciousness which has for long been relegated to music and poetry." ‡ It is impossible here adequately to describe its aims and methods; the reader is referred to the two articles by M. Maurice Denis already cited, in which the Symbolist idea is set forth by one of its ablest exponents in painting. M. Denis quotes a suggestive remark of Cézanne: "I wished to copy nature; I could not. But I was satisfied when I had discovered that the sum, for instance, could not be *reproduced*, but that it must be *represented* by something else—by colour. Symbolism is at one with Impressionism in its neglect of subject, its total rejection of literary interest in painting. "Instead of evoking our moods," says M. Denis, "by means of the subject represented, it was the work of art itself which was to transit the initial sensation and perpetuate its emotions." Symbolist painting is primarily decorative, and we must not look in it for exact reproductions of nature or an attempt at such reproduction. Some of the Symbolists simplify to the furthest possible extent and even perspective disappears in their pictures; they, thus, approach the Primitives, who were perhaps after all the true realists. M. Maurice Denis, at least, has maintained that the apparant *gaucherie* of the Primitives "consists in painting objects according to our usual knowledge of them, instead of painting them as the Moderns do, according to a preconceived

* Quoted by M, Maurice Denis, "Burlington Magazine," January, 1910, p. 213.
† "Burlington Magazine' February, 1910, p. 279.
‡ "Burlington Magazine," 'Jaunray, 1910, p. 207.

idea of the picturesque or artistic. The *picturesque* being the element of nature *recognised* as proper to painting, it follows that the moment an artist departs from the admitted formulae and paints with naïve sincerity, he incurs the reproach of ignorance and *gaucherie*." ‡ If this be so, it is easy to understand how Symbolism has been the outcome of Impressionism, for the aim of the Impressionists was to do just what M. Denis says that the Primitives did.

Another development of Impressionism in an opposite direction is the *Pointellists'* method, which consists in carrying the system of the division of colour to its extreme limit, applying the primary colours, pure without any admixture, in points and minute touches." † Sourat, who died in 1891 at the age of thirty-two, was the first to adopt this method; it is represented in the present exhibition by some living painters and by Henri-Edmond Cross, who died, after a long and painful illness, a few weeks before the opening of the exhibition. Another group of artists, although they derive from the Impressionists, derive also from Gustave Moreau; they have sometimes been called Idealists. They have not adhered to the method of Moreau, who had considerable affinity with the English Pre-raphaelites, but his influence is visible enough in their work. To another group of Neo-impressionists the name of *Intimistes* has been given; they have discarded the bright colours of the Impressionists and paint usually in grey tones.

Of all these groups the Symbolists will probably be found the most startling by those who are not accustomed to them. Their apparent *gaucherie* and their disregard of perspective are perplexing at first to the modern eye; although we are accustomed to overlook these drawbacks, as they seem to us, in the Primitives, we find them intolerable in modern painting. Yet there can be no doubt that, at any rate where wall decorations is concerned, perspective is itself a drawback. It is really to a large extent the existence of perspective in modern wall decorations that makes them so much less satisfactory than Primitive decorations; perspective is an attempt to get rid of the wall, whereas the best decoration recognises the existence of the wall and starts from that fact. It will be found that the works of the Symbolists are wonderfully decorative, when one accepts and gets used to their point of view.

The schools that have been the outcome of Impressionists form only one section of the exhibition and, if this introduction is mainly devoted to them, it is because it would seem that, being little known in England, they need to be introduced and explained, rather than the other schools represented. It is not because these other schools are considered of no account. Some of the leading painters of the two great Salons, the Société des Artistes Français and the Société Nationale des Beaux Arts, have contributed to the exhibition and one can appreciate the Neo-impressionists without depreciating them. Among them are some, M. Besnard and Raffaëlli for instance, who are often counted as Impressionists and have, in fact, much in common with the Impressionist school. Others, such as M. Alexis Vollon, follow another tradition, but are equally free from the influence of that pseudo-classicism against which Impressionism was a protest. All true lovers of the art are catholic in their taste and, whatever their personal preferences, can admire and recognise merit wherever it is to be found. The present exhibition will have served its purpose if it gives even an imperfect notion of the marvellous vitality and variety of contemporary French painting.

ROBERT DELL.

Paris, June, 1910.

† "Les Arts de la Vie." July, 1904, quoted in the "Burlington Magazine," February, 1910, p. 275.
‡ Duret, "Manet and the French Impressionists," p. 123.

Some Books and Magazine Articles dealing with French Painting contained in the Brighton Public Library.

GENERAL WORKS.

CHILD, T. Some modern French painters. *Harper's Magazine*, 1888, p 817. L

Contemporary French art. By a young art critic. *Art Journal*, 1896, p. 215. R705

DELL, R. E. Art in France. *Burlington Magazine*, vols. 11, 1907, *to date*, R705

DEWHURST, W. Impressionist painting: its genesis and development, 1904. Chaps. 2-10, pp. 9-80. R759 9

DILKE, LADY. French painters of the 18th century, 1899. R759.4

DURET, T. Manet and the French Impressionists, 1910. R759.4

EATON, D. C. A handbook of modern French painting, 1909. LR759 4

FOSTER, J. J., Ed. French art from Watteau to Prud'hon, 3 vols., 1905-7. R759.4

French painting at the beginning of the 20th century. *Scribner's Magazine*, vol. 38, 1905 p. 381. L

The French school at the National Gallery. *Burlington Magazine*, vol. 13, 1908, p. 327. R705

MAUCLAIR, C. French impressionists, 1860-1900, 1904 L759.4

——— Idealism in French painting. *Magazine of Art*, vol. 25, 1901, p. 529. R705

MENARD, R. French artists of to-day. *Portfolio*, 1875. R705

MOLLETT, J. W. Painters of Barbizon: Corot, Daubigny, Dupré, 1890. L759.4

———Painters of Barbizon: Millett, Rousseau, Diaz, 1890. L759 4

STOHERT, J. French and Spanish painters: with illus. and a critical and biographical account of the artists of the French and Spanish schools, 1877. R759.4

THOMSON, D. CROAL. The Barbizon school of painters: Corot, Rousseau, Diaz, Millet, Daubigny, &c., 1902. R759.4

VALLANCE, A. The popular art movement in France *Art Journal*, 1902, p. 325. R705

SOME WORKS AND MAGAZINE ARTICLES DEALING WITH INDIVIDUAL PAINTERS.

An asterisk indicates that examples of the painter's work are included in the Exhibition.

**Aman-Jean.* BOUYER, R. The pastel drawings of Aman-Jean. *Studio*, vol. 40, 1907, p. 285. R705

——— MOUREY, G. A modern portrait-painter: M. Aman-Jean. *Studio*, vol 8, p. 197, 1896. R705

**Bastien-Lepage.* CARTWRIGHT, J. Jules Bastien-Lepage. *Portfolio*, No. 14, 1894. R705

**Besnard.* KEYSER, F. The work of Albert-Paul Besnard. *Studio*, vol. 29, 1903, p. 81. R705

Besson. FRANTZ, H. Jules Gustave Besson. *Studio,* vol. 31, 1904, p. 121 R705

Bonheur. PEYROL, R. Rosa Bonheur, *Art Journal,* Christmas No , 1889 R705

Boucher. MACFALL, H. Boucher : the man, his times, his art, and his significance, 1703-70, 1908. R759.4

Bracquemond. FRANTZ, H. The work of Félix Bracquemond. *Studio,* vol. 32, 1904, p. 93. R705

Callot. VACHON, M. Jacques Callot, n.d. R750

**Carriere.* KEYZER, F. Eugene Carrière. *Studio,* vol. 8, 1896, p. 135. R705

**Cezanne.* DENIS, M. Cézanne *Burlington Magazine,* vol. 16, 1909-10 pp. 207, 275. R705

Chardin. FRANTZ, H. The Chardin-Fragonard Exhibition in Paris. *Studio,* Vol. 42, 1909, p. 210. R705

Chardon. UZANNE, O. Madame Debillemont - Chardon's miniatures. *Studio,* Vol. 48, 1910, p. 210. R705

Cheret. FRANTZ, H. Jules Chéret. *Studio,* vol. 32, 1904, p. 317. R705

**Corot.* HOLME, C., Ed. Corot and Millet ; with critical essays, 1902 R759.4

**Cottet.* MOUREY, G. Charles Cottet's "Au pays de la mer," and other works. *Studio,* vol. 15, 1899, p. 227. R705

Delaroche. REES, J. R. H. Vernet, Paul Delaroche, 1880. L920

Dhurmer. KEYZER, F. L. Lévy-Dhurmer. *Studio,* vol. 37, 1906, p 144. R705

——— MOUREY, J. A dream painter : L. Lévy-Dhurmer. *Studio,* vol. 10. 1897, p. 3. R705

Dore. OLLIER, E. The Doré Gallery : containing 250 engravings selected from the Doré Bible, Milton, Dante's Inferno ; with memoir of Doré, critical essay, and descriptive letterpress, 2 vols., 1870. R759.4

Dupuis. MOUREY, G. A new French designer : M. G. Dupuis. *Studio,* vol. 24, 1902, p. 100. R705

Fantin-Latour. BOUYER, R. Fantin-Latour. *Studio,* vol. 33, 1905, p. 39. R705

——— PROUST, A. The art of Fantin-Latour. *Studio,* vol. 24, 1902, p. 231,

Feure. UZANNE, O. The drawings of Georges de Feure. *Studio,* vol. 12, 1898, p. 95. R705

Fragonard. NEVILL, R. Jean Honoré Fragonard. *Burlington Magazine,* vol. 3, 1903, pp. 51, 286. R705

——— *See also Chardin, above.*

Gellee. GRAHAME, G. Claude Lorrain, painter and etcher. *Portfolio.* No 15, 1895. R705

Gillot. FRANTZ, H. Louis Gillot : painter and engraver *Studio,* vol. 41, 1907, p. 105. R705

**Harpignies.* FRANTZ, H. Henri Harpignies : a review of his career. *Studio,* vol. 45, 1909, p. 257. R705

**Hochard* UZANNE, O. Gaston Hochard : a painter of French types. *Studio,* vol 40, 1907, p 215. R705

Houbron. UZANNE, O. Frédéric Houbron : a painter of Paris *Studio,* vol. 28, 1903, p. 81. R705

Jeanes. FRANTZ, H. The paintings of M. Jeanès *Studio,* vol. 46, 1909, p. 274 R705

**LaTouche.* FRANTZ, H. The paintings of Gaston LaTouche. *Studio,* vol. 43, 1908, p. 265 R705

——— MOUREY, G. The work of Gaston LaTouche. *Studio,* vol. 16, 1899, p. 77. R705

*La Touche. UZANNE, O. Gaston LaTouche. *Studio*, vol. 31, 1904, p. 281. R705
R705
Leandre. UZANNE, O. Charles Léandre *Studio*, vol. 33, 1905, p. 242 R705
Lechat. UZANNE, O. A painter of old French towns: Albert Lechat. *Studio*, vol. 45, 1908, p. 135. R705
Lepere. FRANTZ, H. Auguste Lepère: painter and engraver. *Studio*, vol. 45, 1908, p. 85. R705
*Le Sidaner. MOUREY, G. The work of M. Le Sidaner. *Studio*, vol. 24, 1902, p. 30. R705
*Lhermitte. HENRIET, F. Léon Lhermitte, painter of French peasant life *Studio*, vol. 47, 1909, p. 3. R705
Manet. PROUST, A. The art of Edouard Manet. *Studio*, vol. 21, 1901, p. 227. R705
Meissonier. Monograph on J. L. E. Meissonier. *Art Journal, Christmas No.*, 1887. R705
——— MOLLETT, J. W. Meissonier. 1882. L920
*Milcendeau. GEFFROY, G. Charles Milcendeau. *Studio*, vol. 31, 1904, p. 24. R705
Millet. CARTWRIGHT, J. The drawings of Jean François Millet in the collection of the late Mr. James Staats Forbes. *Burlington Magazine*, vol. 5, 1904, pp. 47, 118. R705
——— HOLME, C., Ed. Corot and Millet: with critical essays. 1902. R759.4
——— PEACOCK, N. Millet. 1905. L759.4
Monvel. HIATT, C. The art of Boutet de Monvel. *Studio*, vol. 5, 1895, p. 157. R705
Pouget. DEWHURST, W. The work of Didier-Pouget, landscape painter. *Studio*, vol. 21, 1901, p. 247. R705
*Puvis de Chavannes. MOUREY, G. Some sketches by Puvis de Chavannes. *Studio*, vol. 18, 1900, p. 12. R705
——— RICKETTS, C. Puvis de Chavannes *Burlington Magazine*, vol 13, 1908, p. 9. R705
*Raffaelli. JOURDAIN, F. J. F. Raffaëlli. *Studio*, vol. 32, 1904, p 146. R705
——— MOUREY, G. The work of Jean François Raffaëlli. *Studio*, vol. 23, 1901, p. 1. R705
Renouard. ANDERSON, A. Some sketches by Paul Renouard. *Studio*, vol. 32, 1904, p. 225. R705
Roll. KEYZER, F. Alfred Philippe Roll. *Studio*, vol. 31, 1904, p. 228. R705
*Simon. MOUREY, G. The art of Lucien Simon. *Studio*, vol. 25, 1902, p. 157. R705
Vernet. DAYOT, A. The three Vernets: Joseph, Carle, Horace. *Studio*, vol. 14, 1898, p. 28. R705
——— REES, J. R. Horace Vernet, P. Delaroche. 1880. L920
Watteau. PHILLIPS, C. Antoine Watteau. *Portfolio*, No. 18. R705

NOTE.—See also general art works, and such publications as *L'Art et les Artists*, *Art Journal*, *Burlington Magazine*, *Connoisseur*, *Studio*, etc.

CATALOGUE.

ROOM I.

OILS, &c.

		£	s.	d
André Suréda				
1	La Tamise à Londres—The Thames at London ... ... *Water-colour.*	36	0	0
H. E. Le Sidaner				
2	Bruges, Place de la Ville ... ... Lent by M. Georges Bernheim.	100	0	0
Gaston Guignard				
3	Dunes près d'Etaples—Sandhills near Etaples ... ... *Water-colour on canvas.*	180	0	0
F. Le Quesne				
4	Portrait of His Excellency Monsieur Paul Cambon—French Ambassador ... Lent by His Excellency.			
Léon Printemps				
5	L'enfant à l'iris—The child with the iris	32	0	0
Maurice Lévis				
6	Après-midi d'Août—An August afternoon Lent by Eug. Cremetti, Esq.	75	0	0
Henri Morisset				
7	Les enfants construisent sur le sable—Building sand-castles	60	0	0
Léon Printemps				
8	Les Tuileries — The gardens of the Tuileries, Paris	20	0	0
9	Le Bois de Boulogne — The Bois de Boulogne, Paris	16	0	0

		£	s.	d
Jean Béraud				
10	Revolutionaries breaking in on a luxurious supper party. Lent by the Right Hon. Lord Burnham, K.C V.O.			
Gaston Guignard				
11	Marée montante—Rising tide ...	80	0	9
Charles Hoffbauer				
12	Sada Yacco	20	0	0
Gustave Colin				
13	Montagne—The Mountain ... ... Lent by M. Jacques Moleux.	12	0	0
C. Humbert				
13a	Geneva Lake at Bouveret Lent by E. Rüffer, Esq.			
Henri Le Riche				
14	Le soir en rade—Evening in the roads	18	0	0
Lucie Brémond				
15	Portrait de jeune fille—Portrait of a young lady. Lent by Madame della Faille de Leverghem.			
Henry Daudin				
16	Diane—Diana	40	0	0
J. Francis Auburtin				
17	Varengeville, Normandy	160	0	0
Henri Motte				
18	Bonaparte au trône de Charlemagne—Bonaparte at the throne of Charlemagne	240	0	0
Emile-Auguste Carolus-Duran				
19	Portrait of the Countess of Warwick. Lent by the Right Hon. The Countess of Warwick.			

		£	s.	d.
Franck-Antoine Bail				
20	Le Lavoir—The wash-house .	400	0	0
Jean Geoffroy				
21	The infant school. Lent by the Corporation of Birmingham.			
Georges Scott				
22	Dragon de l'Empire—A dragoon of the first Empire	120	0	0
Pierre Carrier-Belleuse				
23	Le premier aveu—The first avowal ... *Pastel.*	60	0	0
Alexis Vollon				
24	La fileuse de Cornouailles—The spinner of Cornouailles	180	0	0
H. E. Le Sidaner				
25	Hampton Court : the great gates of the Palace in the sun's last rays ... Lent by Messrs. W. Marchant & Co.	300	0	0
James Tissot (1836-1902)				
26	The last evening. Lent by the Corporation of London.			
G. Bienvêtu				
27	Pinks ... ... Lent by Eug. Cremetti, Esq.	26	5	0
François Flameng				
28	A reverie ... ... Lent by Eug. Cremetti, Esq.	105	0	0
Fernand Piet				
29	Pardon de Sainte Anne à Pont l'Abbé—The "Pardon" of St. Anne at Pont l'Abbé, Finistère	36	0	0

		£	s.	d.
Louis-Edouard Fournier				
30	The burning of Shelley's body. Lent by the Corporation of Liverpool.			
G. Bienvêtu				
31	Roses ... ... Lent by Eug. Cremetti, Esq.	26	5	0
Emile Lévy (1826-1890)				
32	Paul and Virginia. Lent by the Corporation of London.			
Maurice Lévis				
33	Old Bridge at Lunay ... ... Lent by Eug. Cremetti, Esq.	150	0	0
James Tissot (1836-1902)				
34	Too early. Lent by the Corporation of London.			
Charles Cottet				
35	Jeune fille au collier d'ambre—The girl with the amber necklace ...	360	0	0
William Laparra.				
36	Manolas	40	0	0
Jules Adler				
37	Vent de la mer—A breeze from the sea...	32	0	0
Gaston Hochard				
38	Aux courses—At the races	40	0	0
Georges Charpentier				
39	Barques de pèche, La Rochelle—Fishing boats at La Rochelle	32	0	0
Xavier Desparmet-Fitzgerald				
40	Le soleil boit la rosée—The sun drinks the dew	60	0	0

	£	s.	d.
Georges Rouault			
41 L'Enfant Jésus chez les docteurs—Jesus among the doctors	280	0	0
Léon Bonnat			
42 Portrait of Baron A. Rüffer. Lent by E. Rüffer, Esq.			
H. E. Le Sidaner			
43 Bruges, maisons au bord l'eau—Bruges, houses by the water ... ... Lent by M. Georges Bernheim,	120	0	0
William Laparra			
44 Femme couchée	60	0	0
Pierre Carrier-Belleuse			
45 La Réussite—A success ... ... *Pastel,*	120	0	0
Léon Bonnat			
46 Portrait of Baroness Rüffer. Lent by E. Rüffer, Esq.			
H. E. Le Sidaner			
47 Place du Théâtre Français, Paris. Lent by R. H. D. Philipson, Esq.			
Georges Desvallières			
48 Narcisse—Narcissus	140	0	0
Henri Grosjean			
49 Vergonya ... ... Lent by M. Jacques Moleux.	50	0	0
Georges Charpentier			
50 Un coin du port de La Rochelle—A corner in the harbour of La Rochelle ...	40	0	0
Charles Cottet			
51 Vue de Pont-en-Royans — Pont-en-Royans, Dauphiné	120	0	0

	£	s.	d.
Georges d'Espagnat			
52 Jeune femme à la cape blanche—The white cloak	80	0	0
Lent by MM. Durand-Ruel et Fils.			
Henri Motte			
53 Les chats dans le temple de Phtah—The cats in the temple of Phtah ...	200	0	0
Fernand Piet			
54 La rivière de Quimperlé—The river of Quimperlé	20	0	0
Henri Moret			
55 Basse mer : côte de Bretagne—Low tide on the Breton coast	60	0	0
Lent by MM. Durand-Ruel et Fils.			
Henri Dabadie			
56 La Kasbah-d'Alger, au créspuscule—The Kasbah, Algiers, at twilight ...	120	0	0
Gaston Hochard			
57 A l'exposition de Londres—The Franco-British Exhibition, 1908	60	0	0
Marcel Cogniet			
58 La point de la Dogana à Venise ...	28	0	0
Henri Moret			
59 Temps de pluie, Bretagne — Rainy weather, Brittany	60	0	0
Lent by MM. Durand-Ruel et Fils.			
Edouard Detaille			
59a Artilleur—An artilleryman (*Water-colour*)			
Lent by Dr. Tuffier.			
NOTE.—This picture is on an easel in the centre of the room.			

ROOM II.

OILS, ETC.

E. R. Ménard			
60 Le Bouvier—The drover	160	0	0
Edgar Degas			
61 Portraits de M. Cherfils et de M. Paul-Lafond			
Lent by M. Christian Cherfils.			

		£	s.	d.
Eugène Carrière				
62	Le sourire—The smile Lent by M. Paul Gallimard.			
Leonetto Cappiello				
63	Portrait de M. Paul Adam			
Gaston La Touche				
64	La première danseuse ... ... Lent by Eug. Cremetti, Esq.	105	0	0
Jean François Raffaëlli				
65	The gamekeeper ... ... Lent by Eug. Cremetti, Esq.	126	0	0
Jules Bastien-Lepage (1848-1884)				
66	Le jour des morts—All Souls' day ... Lent by Messrs. Obach & Co.	52	10	0
J. Francis Auburtin				
67	Soir d'automne, Iles d'Hyères—An autumn evening at Iles d'Hyères ...	200	0	0
Félix Ziem				
68	Ships and sails ... ... Lent by Eug. Cremetti, Esq.	250	0	0
Paul-Albert Besnard				
69	Baigneuse : nocturne—The bather ...	240	0	0
Eugène Durenne				
70	L'Etude—Study ... ... Lent by MM. Durand-Ruel et Fils.	48	0	0
Edmond Aman-Jean				
71	Porteuses de guirlande—Bearing the garland	120	0	0
Paul Madeline				
72	Chaumières bretonnes—Breton cottages	0	0	0

		£	s.	d.
René-Xavier Prinet				
73	Le monastère de Saint-François à Assise —The monastery of St. Francis at Assisi	80	0	0
Gaston La Touche				
74	Les ébats des cygnes—Swans at play ...	320	0	0
Paul Madeline				
75	L'allée ombreuse—The shady walk ...	20	0	0
James W. Morrice				
76	Le matin, Bretagne—Morning in Brittany	100	0	0
Pierre Bonnard				
77	Le service à café—The coffee set ... Lent by the Druet Galleries.	100	0	0
Edmond Aman-Jean				
78	Sous la guirlande—Under the garland ...	160	0	0
Pierre-Auguste Renoir				
79	La source—The spring. Lent by M. Paul Gallimard.			
80	Femme en chapeau—Woman in a hat ... Lent by MM. Durand-Ruel et Fils,	400	0	0
Paul-Albert Besnard				
81	La vente du cheval, souvenir de Picardie Selling a horse in Picardy ...	240	0	0
James W. Morrice				
82	Le Quai des Grands Augustins, Paris ...	40	0	0
83	Chrysanthemums	40	0	0
Charles Milcendeau				
84	Femme sarde et son enfant endormi—A Sardinian mother and her sleeping child	160	0	0

		£	s.	d.
Gaston Prunier				
85	Le Parlement, Londres—The Houses of Parliament, London ... ... *Water-colour.*	32	0	0
Jean Boldini				
86	Portrait d'homme—Portrait of a man Lent by Comte Robert de Montesquiou-Fezensac.			
Abel Truchet				
87	Nature morte—Still life	40	0	0
Charles Milcendeau				
88	Famille sarde—A Sardinian family ...	200	0	0
Gaston Prunier				
89	Paysage de montagne, Pyrénées—Mountains in the Pyrenees ... ... *Water-colour.*	32	0	0
Henri Caro-Delvaille				
90	Fleurs dans un vase—Flowers in a vase Lent by M. Georges Bernheim.	32	0	0
Lucien Simon				
91	Les foins—Haymaking. Lent by MM. Bernheim-Jeune et Cie.	240	0	0
Edmond Aman-Jean				
92	Portrait d'enfants—Portraits of the artist's children.			
Charles Milcendeau				
93	Coup de filet corse—A Corsican haul ...	120	0	0
Henry Caro-Delvaille				
94	Etude de femme nue—Study ... Lent by M. Georges Bernheim.	120	0	0
Paul Madeline				
95	Port Breton—A Breton port	28	0	0

Gustave Colin

		£	s.	d.
96	Rêverie	60	0	0

Lent by M. Jacques Moleux.

Claude Monet

97	Le verger—The orchard	800	0	

Lent by M. J. Hessel.

Eugène Boudin

98	Bénerville	400	0	0

Lent by MM. Bernheim-Jeune et Cie.

Jean-Baptiste-Camille Corot (1796-1875)

99 Sunset

Lent by W. B. Chamberlin, Esq.

Monticelli

100 Fête Champêtre.

Lent by Miss Chamberlin.

Camille Pissarro (1850-1903)

101	La charrette de foin—The hay cart ...	120	0	0

Lent by MM. Durand-Ruel et Fils.

Jean-François Raffaëlli

102	La Seine à Paris—The Seine at Paris ...	200	0	0

Henri Morisset

103 Portraits de Madame S. et de son fils.

Lent by M. A. T. Swann.

Alfred Sisley (1839-1899)

104	La route de Verrières	480	0	0

Lent by MM. Durand-Ruel et Fils.

105	Le coteau de Bois des Rochers ...	400	0	0

Lent by M. J. Hessel.

André Dauchez

106	Kerandran, Bretagne—Kerandran, Brittany	60	0	0

Jean-Baptiste-Camille Corot (1796-1875)

107 Woody landscape.

Lent by the Corporation of Glasgow.

Armand Guillaumin

£ s. d.

108 Village au bas d'une colline—A village under a hill.
Lent by Mademoiselle Diéterle.

Claude Monet

109 Pourville, near Dieppe.
Lent by M. Paul Gallimard.

110 Marine: orage—A storm at sea ... 320 0 0
Lent by MM. Durand-Ruel et Fils.

Edgar Degas

111 Les courses—The races.
Lent by M. Paul Gallimard.

Paul-Albert Besnard

112 La tasse de thé—The cup of tea ... 140 0 0
Lent by M. Georges Bernheim.

Pierre Puvis de Chavannes (1824-1898)

113 A study for a decoration, "Summer."
Lent by Arthur Studd, Esq.

Henri-Joseph Harpignies

114 Terrasse à St. Privé—Terrace at St. Privé 840 0 0
Lent by Messrs. Obach & Co.

Jean-Baptiste-Camille Corot (1796-1875)

115 A sylvan scene.
Lent by the Right Hon. the Earl of Plymouth.

Henri-Joseph Harpignies

116 Bords de rivière—The river bank ... 168 0 0
Lent by Messrs. Obach & Co.

ROOM III.

OILS, Etc.

		£	s.	d.
Paul Séguin-Bertault				
117	Les roses	32	0	0
Gustave Loiseau				
118	La neige à Saint Ouen-l'Aumône—Snow at Saint Ouen-l'Aumône ... Lent by MM. Durand-Ruel et Fils.	60	0	0
Edouard Vuillard				
119	Le Mont-Chevallier à Cannes—Mont-Chevallier, Cannes ... ... Lent by MM. Bernheim-Jeune et Cie.	100	0	0
Jules Flandrin				
120	Le Figuier—The fig tree ... ... Lent by the Druet Galleries.	120	0	0
Georges Desvallières				
121	Portrait *Pastel.*			
Pierre Bonnard				
122	Paysage pluvieux—A rainy day ... Lent by the Druet Galleries.	100	0	0
Marcel Cogniet				
123	Pins parasols à Hyères-Plage (Var). Effet de crépuscule—Umbelliferous pine trees at Hyères, twilight effect	32	0	0
Raymond Charmaison				
124	Le Petit Trianon—The Petit Trianon, Versailles ... ... Lent by M. Jacques Moleux.	50	0	0
Princesse Lucien Murat				
125	Gigoya	40	0	0

Eugène Durenne

		£	s.	d.
126	La veillée—The vigil	36	0	0

Lent by MM. Durand-Ruel et Fils.

Abel Truchet

127	Le Palais ducal, Venise—The Ducal Palace, Venice	24	0	0

Charles Guérin

128	Dame à l'éventail—The lady with the fan	120	0	0

Lent by the Druet Galleries.

Paul Sèguin-Bertault

129	Le jardin du Luxembourg—The Luxembourg garden, Paris	60	0	0

Georges Dufrénoy

130	Pont San Paulo, Venise—St. Paul's Bridge, Venice	60	0	0

Lent by the Druet Galleries.

Jean Challié

131	Intérieur d'atelier—An artist's studio ...	30	0	0

Lent by M. Jacques Moleux.

Maxime Maufra

132	Inondation de la Seine, Villeneuve-St-Georges—The floods at Villeneuve-St. Georges, January, 1910 ...	80	0	0

Lent by MM. Durand-Ruel et Fils.

Henri-Matisse

133 Nature morte—Still life.

Lent by Herr Walther Epstein, of Berlin.

Albert Marquet

134 Quai du Louvre, Paris.

Lent by Dr. T. Keller.

Maxime Maufra

		£	s.	d.
135	Avant le grain, entrée du port du Croisic —Before the squall, entrance of Croisic harbour	80	0	0

Lent by MM. Durand-Ruel et Fils.

Georges Rouault

136	Christ mort pleuré par les saintes femmes —The dead Christ wept over by the holy women	60	0	0

Charcoal drawing

Maurice Denis

137	Hommage à l'enfant — Homage to childhood	600	0	0

Lent by the Druet Galleries.

Henri-Matisse

138 Nature morte—Still life

Lent by M. Alphonse Kann.

Albert Marquet

139 Quai du Louvre, Paris.

Lent by M. H. Aubrey.

Gustave Loiseau

140	Inondation, environs de Nantes—The floods near Nantes, January, 1910 ...	72	0	0

Lent by MM. Durand-Ruel et Fils.

Georges Dufrènoy

141	Les Ardillats, Vallée du Rhône ...	60	0	0

Lent by the Druet Galleries.

André Wilder

142	Le Pont des Arts, inondation, janvier, 1910—The Pont des Arts, Paris, during the floods in January, 1910 ...	48	0	0
143	L'Yonne à Champs—The river Yonne at Champs	60	0	0

Charles Guérin

		£	s.	d.
144	La lecture—Reading	88	0	0

Lent by the Druet Galleries.

Henri Lebasque

145	La gardeuse de chèvres—The goat-herd	48	0	0

Odilon Redon

146	Fleurs—Flowers	32	0	0

Pastel

Lent by M. J. Hessel.

Georges d'Espagnat

147	Fruits et deux vases de fleurs—Flowers and fruit	40	0	0

Lent by MM. Durand-Ruel et Fils.

J. G. Henri-Martin

148	Crépuscule—Twilight	120	0	0

André Suréda

149	Paysage à Wissant, Pas-de-Calais—Landscape at Wissant, Pas-de-Calais	32	0	0

Water-colour

Henri-Edmond Cross (1856-1910)

150	Le jardin rouge, Provence—The red garden, Provence	160	0	0

Lent by MM. Bernheim-Jeune et Cie.

Paul Signac

151	La Bonne Mère—Notre Dame de la Garde, Marseilles	120	0	0

Lent by MM. Bernheim-Jeune et Cie.

Alcide Le Beau

152	Branche d'amandier en fleurs, Sicile—Almond blossom, Sicily	20	0	0

		£	s.	d.
T. W. Marshall				
153	Corsica, winter	20	0	0
Madame Rena Hassenberg				
154	Vase de fleurs—A vase of flowers ..	12	0	0
Henri-Edmond Cross (1856-1910)				
155	Après-midi au jardin, Provence—After noon in a Provençal garden ... Lent by the Druet Galleries	600	0	0
156	Sur la terrasse—On the terrace Lent by M. Christian Cherfils.			
Maximilien Luce				
157	Notre Dame de Paris ... ... Lent by M. Vollard.	60	0	0
Alcide Le Beau				
158	Contre-jour, Sicile	20	0	0
T. W. Marshall				
159	Bay of Ajaccio, Corsica	20	0	0
Alcide Le Beau				
160	Coin de village, Sicile—In a Sicilian village	20	0	0
Paul Signac				
161	Venise—Venice ... ... Lent by the Druet Galleries,	480	0	0
Othon Friesz				
162	Indolence ... ... Lent by the Druet Galleries.	60	0	0
Maurice Denis				
163	Nausicaa ... ... Lent by the Druet Galleries.	400	0	0

		£	s.	d.
Paul Sérusier				
164	Peupliers—Poplars (a nocturne) ...	20	0	0
	Lent by the Druet Galleries.			
Paul Gauguin (1848-1903).				
165	Les bœufs—The oxen	200	0	0
	Lent by M. Vollard.			
Andre Derain				
166	Vue de Londres—The Embankment and Houses of Parliament	24	0	0
	Lent by M. Vollard.			
Paul Sérusier				
167	Imploration	24	0	0
	Lent by the Druet Galleries.			
Albert Braut				
168	Nature morte—Still life	20	0	0
	Lent by the Druet Galleries.			
André Chapuy				
169	Femme lisant—A woman reading ...	40	0	0
Maurice Vlaminck				
170	Marine—A seascape	16	0	0
	Lent by M. Vollard.			
J. Puy				
171	Femme au bord de la rivière—Woman by the river			
	Lent by M. Théodore Duret.			
Othon Friesz				
172	Les saules—The willows	32	0	0
	Lent by the Druet Galleries.			
Maurice Vlaminck				
173	Le pont—The bridge	16	0	0
	Lent by M. Vollard.			

Maurice Denis

		£	s.	d.
174	Les vierges aux rosiers—The maidens among the roses	16	0	0
	Lent by MM. Bernheim-Jeune et Cie.			

Louis Valtat

175	Mon jardin—A southern garden ...	200	0	0
	Lent by M. Vollard.			

Francis Jourdain

176	Village au bord d'une rivière—A river-side village	80	0	0
	Lent by the Druet Galleries.			

Madame Rena Hassenberg

177	Corbeille de fruits—A basket of fruit	12	0	0

Albert Braut

178	Etude de tête—Study of a head ...	20	0	0
	Lent by the Druet Galleries.			

Paul Gauguin (1848-1903)

179 Bretagne—In Brittany
Lent by M. Alphonse Kann.

180 Fruits de Tahiti
Lent by M. Alphonse Kann.

Félix Vallotton

181	Baigneuse rousse — The red-haired bather	48	0	0
	Lent by the Druet Galleries.			

André Chapuy

182	Femme dormant—A woman asleep ...	40	0	0

Francis Jourdain

183	Le repos—Resting	24	0	0
	Lent by the Druet Galleries.			

		£	s.	d.
Paul Cézanne (1839-1906)				
184	Portrait of M. Albin Valabrègue ... Lent by M. Vollard.	600	0	0
Odilon Redon				
185	La Madone—The Madonna ... Lent by M. J. Hessel.	100	0	0
André Derain				
186	Vue de Londres—St. Paul's... ... Lent by M. Vollard.	24	0	0
Jules Flandrin				
187	Eglise de Corenc, Dauphiné - The church of Corenc in the Dauphiné ... Lent by the Druet Galleries.	32	0	0
Pierre Bonnard				
188	Soirée de printemps—A spring evening Lent by the Druet Galleries.	100	0	0
Francis Jourdain				
189	Enterrement, Paris—A Parisian funeral Lent by the Druet Galleries.	32	0	0
René Piot				
190	Tête de nègre—Head of a negro ... Lent by M. Jacques Moleux.	30	0	0
Xavier Roussel				
191	Paysage—Landscape ... ... Lent by the Druet Galleries.	60	0	0
Félix Vallotton				
192	Baigneuse, soir—An evening bathe ...	140	0	0
Pierre Laprade				
193	Marché au poisson, Venise—The fish-market, Venice ... ... Lent by the Druet Galleries.	80	0	0

Pierre Laprade

194 Intérieur 24 0 0
Lent by the Druet Galleries.

Jules Flandrin

195 Vallée de l'Isère, aprés-midi—Afternoon in the valley of the Isère ... 80 0 0
Lent by the Druet Galleries.

André Wilder

196 Canal à Bailly—Canal at Bailly
Lent by Robert Dell, Esq.

Edouard Vuillard

197 La jeune fille en blanc—The girl in white 100 0 0
Lent by MM. Bernheim-Jeune et Cie.

Pierre Laprade

198 Jardin Boboli, Florence—The Boboli Garden, Florence 28 0 0
Lent by the Druet Galleries.

Albert André

199 Femme devant une fenêtre—A woman at a window 40 0 0
Lent by MM. Durand-Ruel et Fils.

200 Poires et pêches—Pears and peaches ... 48 0 0
Lent by MM. Durand-Ruel et Fils.

SCREENS.

SCREEN I. ROOM III.

DRAWINGS, Etc.

Gaston Hochard

201 Au marché du Tréport—The market at Tréport (*Water-colour*) 20 0 0

		£	s.	d.
Hermann-Paul				
202	Maggie. (*Crayon*) Lent by Madame Menard-Dorian.			
Louis Legrand				
203	Inséparables (*Pastel*)	280	0	0
Hermann-Paul				
204	Portrait. (*Crayon*) Lent by Madame Menard-Dorian.			
Gaston Hochard				
205	La pêcheuse—The fisherwoman ... *Water-colour*	20	0	0
Louis Legrand				
206	L'Aieule—The grandmother ... *Etching in colours*	4	16	0
Hermann-Paul				
207-18	Peeps in Guernsey. *Drawings in colored crayons:—*			
207	The unchangeable tripper ...	5	0	0
208	Sunday	5	0	0
209	The old native	5	0	0
210	The old native (female) ...	5	0	0
211	The threshold of Eden	5	0	0
212	The island's ward	5	0	0
213	Idyll	5	0	0
214	Hatless brigade	5	0	0
215	Holy gossip	5	0	0
216	Polite police	5	0	0
217	Popular exerciser	5	0	0
218	Loyalty	5	0	0
219	Jeune femme ... ... *Colored crayon*	20	0	0
Henry-Joseph Harpignies				
220	Chaume à Oisème—Thatched cottage at Oisème—*Water-colour* ... Lent by Messrs. Obach & Co	147	0	0

		£	s.	d.
Louis Legrand				
221	Au café—At the café (*Pastel*) ...	240	0	0
Henri Le Riche				
222	La lettre reçue—The letter (*Pastel*) ..	16	0	0
René Piot				
223	La montagne—The mountain ... *Water-colour.* Lent by M. Jacques Moleux.	24	0	0
Xavier Roussel				
224	Paysage—Landscape (*Pastel*) ... Lent by the Druet Galleries.	24	0	0
225	Paysage—Landscape (*Pastel*) ... Lent by the Druet Galleries.	24	0	0
Edgar Degas				
226	Danseuse (*Drawing*) Lent by M. Théodore Duret.			

SCREEN II. ROOM I.

		£	s.	d.
Louis Legrand.				
227	Joie maternelle—Maternal joy (*Etching*)	32	0	0
Alphonse Legros.				
228	Village de Vallon (*Water-colour*) ... Lent by Messrs. Obach & Co.	42	0	0
Louis Legrand.				
229	Spleen (*Etching in colours*)	6	16	0
Alphonse Legros				
230	Portrait of Alfred Stevens *Original drawing.* Lent by Dr. Louis Vintras.			
Louis Legrand				
231	Devant la fenêtre—Before the window *Etching*	4	16	0
232	Au bord de la mer—At the seaside ... *Etching*	4	8	0

Léon-Augustin Lhermitte

		£	s.	d.
233	St. Maclou à Rouen	63	0	0

Lent by Messrs. Obach & Co.

Henri-Joseph Harpignies

234	Solitude (*Charcoal drawing*) ...	31	10	0

Lent by Messrs. Obach & Co.

Louis Legrand

235	Private bar (*Dry point*) ...	6	0	0
236	A l'ombre—In the shade (*Dry point*) ...	3	4	0
237	Profils parisiens—Parisian profiles ...	6	16	0

Etching

Alphonse Legros

238 Portrait of Dr. Louis Vintras.
Lithograph drawing
Lent by Dr. Louis Vintras.

Louis Legrand

239	Au bar—The drinking bar (*Dry point*)...	7	0	0

Alphonse Legros

240	Sentier en Bourgoyne — Pathway in Burgundy (*Water-colour*)... ...	31	10	0

Lent by Messrs. Obach & Co.

Louis Legrand

241	Portrait de Madame D. (*Dry point*) ...	7	0	0
242	Prince K. (*Dry point*)	3	8	0
243	Beau soir—A fine evening (*Etching*) ...	80	0	0

Alphonse Legros

244 Aged Spaniard (*Etching*)
Lent by Dr. Louis Vintras

Louis Legrand

245	Entrée de scène—An appearance ...	4	16	0

Etching.

Alphonse Legros

246 On the Somme near Amiens (*Etching*)
Lent by Dr. Louis Vintras.

Louis Legrand

		£	s	d.
247	Réalisme—Realism (*Dry point*) ...	6	0	0
248	L'ami des danseuses—The ballet-girls' friend (*Etching*)	9	4	0
249	Les amants—The lovers (*Etching*) ...	16	0	0
250	Petite marcheuse (*Etching*)	4	16	0

Edgar Degas

251 Danseuses. (*Monotype*)
Lent by M. Christian Cherfils.

Louis Legrand

252	Sportsmen (*Dry point*)	3	8	0
253	Le curé de campagne—The country Curé *Dry point*	4	0	0
254	La première leçon—The first lesson ... *Etching*	2	8	0
255	Charles VI. (*Etching*)	35	0	0

NORTH CORRIDOR.

OILS, ETC.

André Dauchez

256	La récolte du varech—Gathering seaweed (*Charcoal & water-colour*)... *Charcoal and water-colour.*	72	0	0

Georges Scott

257	The funeral procession of Queen Victoria *Water-colour.*	160	0	0

Alphonse Legros

258 The tired wanderer
Lent by the Corporation of Sunderland.

Maurice-Henri Orange

259	Musique écossaise—Band of a Highland regiment (*Water-colour*) ...	60	0	0

André Dauchez

260	Kerambleis, Bretagne — Kerambleis, Brittany (*Charcoal & water-colour*) ...	80	0	0

Eugène Burnand

261	Ferme suisse, l'abreuvoir—A Swiss farm, the water trough	240	0	0

Maurice-Henri Orange

262	The tug of war	120	0	0

INDEX TO ARTISTS.

Adler, Jules, 37
Aman-Jean, Edmond, 71, 78, 92
André, Albert, 199, 200
Auburtin, J. Francis, 17, 67

Bail, Franck-Antoine, 20
Bastien-Lepage, Jules (1848-1884) 66
Béraud, Jean, 10
Besnard, Paul-Albert, 69, 81, 112
Bienvêtu, G., 27, 31
Boldini, Jean, 86
Bonnard, Pierre, 77, 122, 188
Bonnat, Léon 42, 46
Boudin, Eugène (1825-1898), 98
Braut, Albert, 168, 178
Brémond, Lucie, 15
Burnand, Eugène, 261

Cappiello, Leonetto, 63
Caro-Delvaille, Henry, 90, 94
Carolus-Duran, Emile-Auguste, 19
Carrier-Belleuse, Pierre, 23, 45
Carrière, Eugène (1849-1907), 62
Cézanne, Paul (1839-1906) 184
Challié, Jean, 131
Chapuy, André, 169, 182
Charmaison, Raymond, 124
Charpentier, Georges, 39, 50
Cogniet, Marcel, 58, 123
Colin, Gustave, 13, 96
Corot, Jean-Baptiste-Camille (1796-1875) 99, 107, 115
Cottet, Charles, 35, 51
Cross, Henri-Edmond (1856-1910) 150, 155, 156

Dabadie, Henri, 56
Dauchez, André, 106, 256, 260
Daudin, Henry, 16
Degas, Edgar, 61, 111, 226, 251
Denis, Maurice, 137, 163, 174
Derain, André, 166, 186
Desparmet-Fitzgerald, Xavier, 40
Desvallières, Georges, 48, 121
Detaille, Edouard, 59a
Dufrénoy, Georges, 130, 141
Durenne, Eugène, 70, 126,

Espagnat, Georges d', 52, 147

Flameng, François, 28
Flandrin, Jules, 120, 187, 195
Fournier, Louis-Edouard, 30
Friesz, Othon, 167, 172

Gauguin, Paul (1848-1903), 165, 179, 180
Geoffroy, Jean, 21
Grosjean, Henri, 49
Guérin, Charles, 128, 144
Guignard, Gaston, 3, 11
Guillaumin, Armand, 108

Harpignies, Henri-Joseph, 114, 116, 220, 234
Hassenberg, Madame Rena, 154, 177
Henri-Martin, J. G., 148
Henri-Matisse, 133, 138
Hermann-Paul, 202, 204, 207-218, 219
Hochard, Gaston, 38, 57, 201, 205
Hoffbauer, Charles, 12
Humbert, C., 13a
Jourdain, Francis, 176, 183, 189

Laparra, William, 36, 44
Laprade, Pierre, 193, 194, 198
La Touche, Gaston, 64, 74
Lebasque, Henri, 145
Le Beau, Alcide, 152, 158, 160
Legrand, Louis, 203, 206, 221, 227, 229, 231, 232, 235, 236, 237, 239, 241, 242, 243, 245, 247, 248, 249, 250, 252, 253, 254, 255
Legros, Alphonse, 228, 230, 238, 240, 244, 246, 258
Le Quesne, F., 4
Le Riche, Henri, 14, 222
Le Sidaner, H. E., 2, 25, 43, 47
Lévis, Maurice, 6, 33
Levy, Emile (1826-1890), 32
Lhermitte, Léon-Augustin, 233
Loiseau, Gustave, 118, 140
Luce, Maximilien, 157

Madeline, Paul, 72, 75, 95
Marquet, Albert, 134, 139
Marshall, T. W., 153, 159
Maufra, Maxime, 132, 135
Ménard, E. R., 60
Milcendeau, Charles, 84, 88, 93
Monet, Claude, 97, 109, 110
Monticelli, 100
Moret, Henri, 55 59
Morisset, Henri, 7, 103
Morrice, James W., 76, 82, 83
Motte, Henry, 18, 53
Murat, Princess Lucien, 125

Orange, Maurice-Henri, 259, 262

Piet, Fernand, 29, 54
Piot, René, 190, 223
Pissarro, Camille (1830-1903), 101
Prinet, René-Xavier, 73
Printemps, Léon, 5, 8, 9
Prunier, Gaston, 85, 89
Puvis de Chavannes, Pierre (1824-1898), 113
Puy, J., 171

Raffaëlli, Jean-François, 65, 102
Redon, Odilon, 146, 185
Renoir, Pierre-Auguste, 79, 80
Rouault, Georges, 41, 136
Roussel, Xavier, 191, 224, 225

Scott, Georges 22, 257
Sèguin-Bertault, Paul, 117, 129
Sérusier, Paul, 164, 167
Signac, Paul, 151, 161
Simon, Lucien, 91
Sisley, Alfred (1839-1899) 104, 105
Suréda, André, 1, 149

Tissot, James (1836-1902) 26, 34
Truchet, Abel, 87, 127

Vallotton, Felix, 181, 192
Valtat, Louis, 175
Vlaminck, Maurice, 170, 173
Vollon, Alexis, 24
Vuillard, Edouard, 119, 197

Wilder, André, 142, 143, 196

Ziem, Félix, 68

INDEX TO LENDERS.

(OTHER THAN ARTISTS).

Aubrey, H., 139

Berheim, Georges, 2, 43, 90, 94, 112
Bernheim-Jeune et Cie., 91, 98, 119, 150, 151, 174, 197
Birmingham, Corporation of, 21
Burnham, Lord, 10

Cambon, Paul, 4
Chamberlin, Miss, 100
——— W. B., 99
Cherfils, Christian, 61, 156, 251
Cremetti, Eug., 6, 27, 28, 31, 33, 64, 65, 68

Dell, Robert, 196
Diéterle, Mademoiselle, 108
Druet Galleries, 77, 120, 122, 128, 130, 137, 141, 144, 155, 161, 162, 163, 164, 167, 168, 172, 176, 178, 181, 183, 187, 188, 189, 191, 193, 194, 195, 198, 224, 225
Durand-Ruel et Fils, 52, 55, 59, 70, 80, 101, 104, 110, 118, 126, 132, 135, 140, 147, 199, 200
Duret, Théodore, 171, 226

Epstein, Herr Walther, 133

Faille de Leverghem, Madame della, 15

Gallimard, Paul, 62, 79, 109, 111
Glasgow, Corporation of, 107

Hessel, J., 97, 105, 146, 185

Kann, Alphonse, 138, 179, 180
Keller, Dr. T., 134

Liverpool, Corporation of, 30
London, Corporation of, 26, 32, 34

Marchant & Co, W., 25
Menard-Dorian, Madame, 202, 204
Moleux, Jacques, 13, 49, 96, 124, 131, 190, 223
Montesquiou-Fezensac, Comte Robert de, 86

Obach & Co., 66, 114, 116, 220, 228, 233, 234, 240

Philipson, R. H. D., 47
Plymouth, Earl of, 115

Rüffer, E., 13a, 42, 46

Studd, Arthur, 113
Sunderland, Corporation of, 258
Swann, A. T., 103

Tuffier, Dr., 59a

Vintras, Dr., 230, 238, 244, 246
Vollard, M., 157, 165, 166, 170, 173, 175, 184, 186

Warwick, Countess of, 19

GETTY RESEARCH INSTITUTE
3 3125 00989 2973